Old and New Traditions

A Portrait by John Singleton Copley at the Metropolitan Museum-John Sargent as Water Colorist-

It is not for the collector alone that auction room figures
Allusion was made here last week to the pictures by Mr. Sargent, which have also been added lately to the It is not for the collector alone that auction room figures sentimes make mighty interesting reading. Occasionally they take the mighty interesting reading. Occasionally they take they have also been added lately to the island, and give comfort to those who care nothing for commercial values. The Reisinger sale, just concluded, supplies a good instance. At the first session, devoted largely to works of American and French origin, eighty-four pictures fetched \$130, and the second, when modern German art predominated, eighty-seven pictures were sold for \$68,625. Mr. Reisinger knew what he was about when he indicated in his will that his Teutomia paintings were to be sold in Berlin, an arrangement only interesting to note their alliance, at bothom, with the work of Copley. Mr. Sargent is a modern of the moderns, because of the interesting to note their alliance, at bothom, with the work of Copley. Mr. Sargent is a modern of the moderns, because of the second, when modern German art predominated, the is faithful to the ideal of his sold ifferent predecessor. He is a mass of different predecessor. He is a mass of the second, when the more and more paintings were to be sold in Berlin, an arrangement only interesting to note their alliance, at hothom, with the work of Copley. Mr. Sargent is a modern of the moderns, but he is faithful to the ideal of his sold ifferent predecessor. He is a most or traiting to note their alliance, at hothom, with the work of Copley. Mr. Sargent is a modern of the moderns, but he wish of the mission with the work of Copley. Mr. Sargent is a modern of the moderns, but he is faithful to the ideal of his sold ifferent predecessor. He is a mass of inferent predecesor. He is a mass of inferent predecessor. He is a mass of inferent p

in American Painting

in the Metropolitan is of a slightly lower order, inferior to it in breadth and in the suggestion of spontaneity, but it is still a long way from emphasizing the purely mechanical side of Copley's method. Reserved as it is in style, conventional, even, in the treatment of the draperies, and a little dry in color, it nevertheless discloses the man who could "manage paint." It is on that solid basis of masterly workmanship, far more than on his facile exploitation of the courtly eighteenth century tradition, that he reared his claim to style. He survives and winningly appeals to us because he knew his trade and knew it as an artist, a man of taste and feeling.



(From the Portrait by John Singleton Copley in the Metropolitan Museum.)

tions which are soon to be disposed of at auction. The paintings, which include modern American and French works and a number of old masters, are from the estates of the late J. R. Andrews, General Brayton Ives, Richard A. Canfield, T. H. McMaon and others. Rugs, bronzes and porcelains are also included in the catalogue. The Anderson Galleries show paintings, water colors and prints to be sold in settling up the affairs of the firm of Moulton & Ricketts.

Drawings by old and modern masters-Rembrandt, Van Dyck, Fragonard, Reynolds, Whistler and Daubigny-are on view at the Hahlo gallery. The Thumb Box gallery opens tomorrow an exhibition of drawings made by Mr. Boardman Robinson on the eastern war fronts. Paintings by M. Gabriel Nicolet are at the Braun gallery. The Photo-Secession gallery is filled with recent water colors by Mr. John Marin. Near by, at the Rose gallery, Mr. Raphael Kirchner shows a number of his pictures. Mr. F. W. Stokes has transferred his pastels of scenes in the Arctic and Antarctic to the American Museum of Natural History. Ancient Persian miniatures belonging to M. Emile Tabbagh are on exhibition at the Ehrich gallery.

High Tide in the World of Little Shows.

then, is not the spirit of this delightful sketch made manifest in the oils?
Probably because, with all his unusual
gifts, Mr. Luks lacks the particular inspiration which an artist needs if he

Random Impressions of Art

In Current Exhibitions

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In Current is to "manage paint." He may woo
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at the Macbeth gallery. They are
over and grip the edge of the diving
platform. She has paid a good deal
of attention to the head. It is portraitlike, not at all the usual characterless
variety which we too often find in this
type of statue. The "Fisherman Sunhandles light. "Golden Hours" is perhaps the most pleasing. It represents
an exhibit.

Three painters are showing together
at the Macbeth gallery. They are
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a young woman working at embroided. The mary



designs, the whole has been so well arranged and so skilfully handled that there is not the least feeling of confusion or of spottiness. Of Harriette Bowdoin's work, perhaps the three Varnatian scenes are the most attractive. The sun-bathed stone walls and pavement are well interpreted.

The first exhibition of the Contemporary Group at the Folsom Gallery consists of a number of oil paintings, a few bits of sculpture and an entire room full of drawings. Everything is very modern and of '1916 model, D. Putnam Brinley contributes an effective "Dahlias," a pleasing group of the blossoms arranged in a copper bowl against an embroidered hanging. Flowers, table, textile design, all are outlined in dark blue, and the effect of the whole is of a low-keyed, non-luminous mossic. Of goite a different sort is Karl Anderson's "Wistaria," in its delicate handling of dainty mauves and soothing to the mind. William Somans of the Moderns. His "Primitive Man" is surely awe-inspiring. One can comprehend that the two objects in the foreground are meant to represent a man and a woman. With a good deal of imagination one can also make out a tree. But what the rest of the conglomeration is it is quite limpossible to say. We suspect that it is symbolic of something. "Boy's Head," by the same artist, is the sort of thing which looks better in a black and white reproduction than in the original. Hay: ley Lever's "Fish Wharf" is a good picture. It is, perhaps, a triffe confused, but not more so than the subject warrants. "Over the Bar," by Harry Berlin, is a queer picture of a little graveyard with fields and houses. It is, perhaps, a triffe confused, but not more so than the subject warrants. "Over the Bar," by Harry Berlin, is a queer picture of a little graveyard with fields and houses. It is, perhaps, a triffe confused, but not more so than the subject warrants. "Over the Bar," by Harry Harry

that we like Mr. Berlin's "Pieta" as a whole—it is done in a disagreeable modernish technique—the girl's bent head half-hidden by her raised arms is a pleasing passage.

By comparison with many of the pictures in the room, Ernest Lawson's two canvases seem almost old-fashioned. They are both of them charming. The one called "Spring" is redolent with the atmosphere of that season. The scene is veiled by a mist of young leaves on the trees, which completely fill the foreground. The same painter's "City Suburbs" is also delightful, though not altogether so successful. The color, pattern and atmosphere are good, but the brush strokes seem too small and the tones too finely broken.

Edith Woodman Burrough's "Figure of Youth," from the Fountain of Youth at the Panama Exposition, is already well known. It is an exquisite conception, a lovely nude girl, standing on a pedestal, whereon is carved in relief the head of half-imbeelle Old Age, gazing up at her. Through the recont death of Mrs. Burroughs American art has lost one of its most imaginative and graclous exponents. Sara Morris Greene exhibits a number of interesting terra-cotta heads of Brittany peasant women. The drawings, of which there are many, number a few of interesting terra-cotta heads of Brittany peasant women. The drawings, of which there are many, number a few of interesting terra-cotta heads of Brittany peasant women. The drawings, of which there are many, number a few of interesting terra-cotta heads of Brittany peasant women. The drawings, of which there are many, number a few of interesting terra-cotta heads of Brittany peasant women. The drawings, of which there are many, number a few of interesting terra-cotta heads of Brittany peasant women. The drawings of which there are many, number a few of interesting terra-cotta heads of Brittany peasant women. The drawings of which there are many, number a few of interesting terra-cotta heads of Brittany peasant women. The drawings of which there are many, number a few of interesting terra-cotta heads of

but an Oriental princess of giant pro-portions might wear with impunity. Of this kind is a large piece of pierced green jade, from which are suspended several festoons of tourmaline beads of various colors. Several silver boxes are shown with handles or ornaments of carved Jade and precious stones. They are merely gorgeous, not beautiful or even sumptuous. There are, however, some door knockers of wrought bronza which are in good design and workmansome door knockers of wrought bronze which are in good design and workmanship; also a striking pair of large bronze and crystal branched candlesticks. The finest thing shown, things which are worth a visit, are the bowls of copper. They are in exquisite shapes, inspired by the Chinese, and set on carved teakwood stands. There are a large number of them, each one more charming than the one before.

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